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No. 5



CHRIST CROWNED WITH THORNS

JUAN DE FLANDES

FLEMISH

1470-1519

ANNUAL REPORT FOR THE YEAR 1930

To the Honourable,
The Common Council,
City of Detroit.

Gentlemen:

In submitting to your Honorable Body the report of the Arts Commission for the year 1930, it should be borne in mind that due to the cutting of our budget from \$454,175 in 1929 to \$227,290 in 1930, it cannot be expected that the growth of the collections will be as imposing as in former years. In this respect we have not been able to keep up with the splendid strides made in the first years after we entered the new building, which resulted in raising the Institute's collections to a standard equal to that of some of the best museums in the country. In spite of the decreased funds, however, we have endeavored to fulfil our service to the community in the matter of important exhibitions, gallery talks, lectures and musical programs, and by placing at its disposal the advice and counsel of our staff, which, now that the museum has become a fully departmentalized institution, with scholarly curators in charge of the various departments, is more than ever possible. The attendance figures for the year, 429,010, as against last year's total of 315,221—an increase of 113,789—show that the people of Detroit are becoming constantly more aware of the opportunities which the museum offers for cultural enjoyment.

This is especially manifested during the periods of our loan exhibitions, of which eleven have been held during the past year. Of outstanding importance was the loan exhibition of eighty works by Rembrandt held in the spring, an exhibition which focused the eyes of the entire art world upon the museum dur-

ing the time these eighty masterpieces were assembled within its walls. Besides being of great value to the scientific study of the works of this great master, it provided a source of intense enjoyment to the more than eighty thousand people who visited the museum during the month the paintings were on exhibition. Three other important loan exhibitions were held during the year: in February an exhibition of American Colonial art, interestingly arranged in a series of period rooms; in March an exhibition of eighteenth century French tapestries, and in November an exhibition of Mohammedan decorative art, which included many rare and unique objects never before shown in this country and which seemed most timely, as it preceded the great Persian exhibition in London during the months of January and February, 1931, to which the Museum was asked to send a number of its art treasures as loans.

The art of our own day has also been shown in the Michigan Artists Exhibition in January, the Sixteenth Annual Exhibition of American Art in April, an exhibition of contemporary Japanese paintings, an international exhibition of water colors and another of lithography and wood engravings, a group of water colors and drawings by Foujita, and paintings by John Carroll.

An interesting proof of the growing importance of the Museum's collections is seen in the constantly increasing requests for loans to exhibitions in other cities, both in this country and abroad. The Institute feels that it should not hesitate to lend liberally to other museums such objects from the permanent collection as can be spared for a reasonable time without destroying the effect of the exhibition galleries, as important



AURORA

JEAN HONORE FRAGONARD
FRENCH 1732-1806

loan exhibitions are becoming more and more a factor in arousing public interest in art and developing scientific study. Our collection of modern art, especially, is in constant demand, and not less than twenty-five of these paintings have been shown during the year in different cities where important exhibitions of modern art have been held, such as New York (The Museum of Modern Art), Harvard (Society of Contemporary Art), Chicago (Renaissance Society), and Cincinnati (Derain Exhibition); while from

our collection of old masters several have been loaned for such important occasions as the London Exhibition of Italian Art, the Spanish Exhibition at the Metropolitan Museum, the Baroque Exhibition at the Wadsworth Atheneum, and the Italian Exhibition at the Toronto Museum.

GROWTH OF COLLECTIONS.

If we pass through the European Wing, we find in almost every room a few additions of more or less importance

which fill up certain gaps in the collections, and prove, since they are mostly private gifts, that the interest in the Museum on the part of private donors has not waned. In the first, the Nineteenth Century Gallery, a fascinating portrait of a young man by Goya, painted during his stay in Bordeaux at the end of his life, is a bequest from Miss Adelaide Haberkorn. Portraits by J. F. Hue, Jacques Louis David and Théodore Géricault, acquired through city funds, further illustrate the French painting of the Classic and Romantic periods; while drawings and water colors by Corot and Jongkind (gifts of Mr. Albert Kahn) represent for the first time the art of these two important landscape painters.

In the English Eighteenth Century Room we have another painting by Hogarth, thus far represented only by a portrait. It depicts a cock fight, a spirited composition in the style of the master's satirical engravings. There is also another of Constable's brilliant landscape sketches (gift of Mr. A. J. Reyre, London).

The art of Fragonard, the outstanding French painter of the Louis XVI period, who thus far was shown only in a small landscape from his early period, can now be studied in a delicate little work representing Aurora, one of his delightful sketches for a large composition (gift of the Wildenstein Galleries, New York).

The Flemish and Dutch galleries contain the two outstanding acquisitions of this year—Rembrandt's *Head of Christ*, given by the Detroit Museum of Art Founders Society in memory of the Rembrandt Exhibition, and the magnificent *Wedding Dance* by Pieter Bruegel, one of the exceedingly rare works by this greatest of Flemish painters of the sixteenth century and undoubtedly one of the most valuable treasures of the Museum. Two brilliant sketches, one by Rubens and one by

Van Dyck (both gifts of the Detroit Museum of Art Founders Society) further illustrate the art of the two leading Flemish masters of the seventeenth century. A phantastic *Harbor Scene* by Paul Bril (bequest of Miss Adelaide Haberkorn) is a charming example of Flemish landscape painting before Rubens. An interior of a studio by the interesting Michael Sweerts augments the collection of Dutch genre paintings.

To the paintings in the Southern Baroque Room have been added one of Murillo's fine and rare landscapes with a biblical subject as staffage (gift of Mr. and Mrs. Truman H. Newberry) and a delicate little genre scene, *The Village Piper*, by the French painter, Antoine Le Nain. Mr. George G. Booth presented the Museum with a terracotta relief by Giovanni Bologna, *Ecce Homo*, a replica of one of the bronze plaques made by the artist for his own tomb.

An acquisition of greatest importance in the field of Italian High Renaissance art is Titian's portrait of the Doge Girolamo Priuli, the gift of Dr. W. R. Valentiner. There are, further, a small portrait by Lorenzo Lotto and a panel of *The Circumcision* by Parmigianino, both gifts of Mr. Axel Beskow of Los Angeles, as well as a *Holy Family* in a landscape, the work of the Ferrarese painter, Dosso Dossi (gift of Mr. and Mrs. E. Raymond Field). The group of Florentine Quattrocento paintings has been enriched by a small but very charming panel by Filippino Lippi.

Of the great sculptural art of Italy in the Middle Ages, which until now was rather inadequately represented, we can gain a better understanding through the large and imposing wood statue of the Madonna Enthroned, an Umbrian work of the thirteenth century (gift of Mr. and Mrs. Edsel B. Ford).

The superb craftsmanship of the Flemish goldsmiths of the same period is evidenced in a filigree casket exhibited in the Gothic Hall. An interesting phase



HARBOUR SCENE

PAUL BRIL

FLEMISH 1554-1626

of early Flemish art is shown in a small panel, *Christ Crowned with Thorns*, by Juan de Flandes, a Fleming who was active in Spain (gift of Mr. I. Goudstikker, Amsterdam).

To the department of Classic Art came a Tanagra figurine of the fourth century B. C., the gift of Mr. Walter Bachstitz of New York, and a fine selection of Greek gold and silver coins.

The collection of contemporary art has been enlarged by the addition of the following works: *Man in a Fur Coat*, by Max Kaus (gift of Mr. J. Oppenheimer; a watercolor by George Gross; *The Orchestra*, by Jean Dufy (gift of Mr. Edouard Jonas); *Portrait of a Lady*, by Marcel Gromaire; and *The Artificial Rose*, by Oscar Ghiglia.

As in 1929 the development of the Chinese section was emphasized, so in 1930 the improvement of the collections of Islamic art received the concentrated attention of the curators in the Asiatic

division. From the Loan Exhibition of Mohammedan Decorative Arts organized by Dr. Aga-Oglu, three important pieces were obtained. One is a bottle of enamelled Syrian glass made in Aleppo during the first quarter of the fourteenth century, before the death in 1321 of the Sultan al-Malik al-Mu'ayyad Hazbar ed-din Dawud for whom it was made. The bottle is primarily a distinguished example of fine decorative art, an especially good piece of a rare type, but its historical inscription makes it doubly significant. The polychrome bowl of Rhages pottery of the twelfth or thirteenth century, second of the pieces mentioned, likewise has a double importance; for while its artistic quality places it in the first rank, the scene from the historical legend of the Sassanid king Feridun in his coronation procession, with which it is decorated, is so rare a motif as to be found on only one other similar piece. The third acquisi-



CHRIST SHOWN TO THE PEOPLE (BAS-RELIEF)

GIOVANNI DA BOLOGNA

ITALIAN

1530-1608

tion from the Loan Exhibition is a green tile with an elephant decoration, of Guebri pottery, a ware in which tiles have been hitherto unknown.

Secured directly from Persia was the large manuscript of the Koran added to the collection earlier in the year. This volume is admirably written in a fine black script with illuminations in colors and gold, on heavy Chinese paper of ten different shades, and is handsomely bound. It is of the middle of the fifteenth century, and, together with the single parchment leaf of a ninth century Koran written in Kufic character, forms a notable basis for a collection of calligraphy. In Islamic countries, as in China and Japan, beautiful writing attained a position among the finest of the fine arts, and it is well for us to have two such distinguished specimens.

The additions to the Egyptian collection were obtained for us by Mr. Howard Carter, whose knowledge and good taste are both revealed in his selections. The mural bas-relief of the Old Kingdom is of limestone and retains much of its early color. In it are represented a

herd of cattle with a pleasingly sentimental detail in the gesture of affection between a cow and her calf which is being carried away on a man's back; and a group of fishermen drawing in a heavily filled seine. The small red stone Middle Kingdom bust is a sensitive piece of portraiture of an unidentified individual; and the scarab seal is unusually large, with a particularly rich blue glaze.

While the chief effort of the department in 1930 was in the field of the arts of Islamic peoples, there were two gifts to the Chinese section that added to the collection significant items brought to Detroit originally for the exhibition of 1929. One of these was the bronze figure of the Buddhist divinity Maitreya, given by Mr. and Mrs. Edsel B. Ford. This figure, dated equivalent to 520 C. E., is one of the best known small sculptures of the early classical period, and was formerly in the collection of Dr. Friedrich Sarre in Berlin. It shows to perfection the finely realized spirituality that is characteristic of the best of Wei Buddhist sculpture. The other gift was the crouching rabbit of porcelain

covered with the pale blue-green glaze of the best Lung-ch'uan celadon ware, presented by Mrs. Walter R. Parker. In its simplicity and understanding combination of tenseness and timidity, it shows the artistry and the intimacy with nature which were typical of the Sung dynasty.

The American Colonial Department has to record a marked growth in the building up of its collections, particularly those of furniture and glass, largely as a result of the interest shown in the Loan Exhibition held in February. From this exhibition there were presented to the Museum from private donors the following objects: an interesting bombe chest of drawers from Mrs. Edsel B. Ford; a fine Sheraton style bed with original toile de Jouy hangings and an early walnut gateleg table from Mrs. Wesson Seyburn; an exquisite little drop-leaf Hepplewhite table from Mrs. Roscoe B. Jackson, and a pair of ladder-back Chippendale chairs from the Society of Colonial Dames. Other pieces of furniture in the exhibition which were retained for the Museum were a drop-leaf Duncan Phyfe table and a Sheraton style serving table purchased from the income of the Gibbs-Williams bequest.

A collection of early American glass has also been started as a result of gifts made during the Colonial Exhibition. Examples of several important types were secured: from Mr. Robert H. Tannahill and Mrs. William Clay a green quart pitcher with superimposed lily-pad design of the New York State type; from Mr. and Mrs. Allan Shelden a pair of South Jersey creamers and a blue baptismal bowl of the Stiegel type; from Mr. and Mrs. Standish Backus a dark amber dish, from Mrs. Wesson Seyburn an amber flask, from Mr. and Mrs. Richard H. Webber an olive green bowl and from Mr. and Mrs. Laurence D. Buhl an olive green flask,—all of Ohio and Mid-Western types. The William H. Murphy Estate presented the depart-

ment with a charming set of thirty-nine pieces of Sino-Lowestoft ware, in a pattern showing a naive landscape with cattle and cowherd.

To the group of Colonial portraits, a portrait of Mrs. Margaret Snelling by Samuel N. Waldo was added as the generous gift of Mr. Julius Weitzner of New York, and by purchase a charming pair of miniatures by John Wesley Jarvis.

The most important additions to the later and contemporary American galleries were the painting, *The Promenade*, by William Glackens, *The Ramparts, Quebec*, by Preston Dickinson, and the



TANAGRA FIGURINE
GREEK IV CENTURY B.C.

portrait of Dr. Horatio C. Wood by Thomas Eakins.

The Print Department has during the year added twenty-six drawings, thirty-four etchings and sixty-two lithographs. The purchase of the five Rembrandt etchings, *David in Prayer*, *Abraham's Sacrifice*, *Jan Antonides*, *The Little Jewish Bride* and *Abraham Entertaining the Angels*, was the most important of the year. Mr. Julius H. Haass presented a set of lithographs, nine in number, by Whistler, which are the first examples of lithography by this noted American artist in the print collection. Etchings by Arthur B. Davies, Pissarro, Renoir, Mary Cassatt, Manet and Augustus John are also included in the year's accessions. Derain is represented by two lithographs.

Mr. Albert Kahn presented the department with two water colors by Corot, a drawing by the same master,

and a water color by Jongkind; and Mr. Gordon Beer, a lithograph by Toulouse Lautrec.

The purchase of twenty-five etchings by contemporary German artists gave to the Institute the first comprehensive collection of modern German graphic art to be seen in an American museum.

The drawings by Guercino and Constantin Guys, (the first the gift of Lord and Lady Robert Witt, the second the gift of Julius Weitzner) are also important.

The Textile Department also reports a steady growth. The outstanding events of the year are two gifts: a cope of unusual blue velvet, Italian, fifteenth century, from Mr. and Mrs. Edsel B. Ford, and a collection of exquisite French and Flemish laces of the seventeenth and eighteenth centuries from Mr. and Mrs. Ernest Kanzler. This gift and the fortunate purchase of a collection of Italian laces and embroideries of the fifteenth to the eighteenth centuries fill several attractive cases in the textile exhibition gallery and have become popular favorites. The collection of Egypto-Islamic fragments has been augmented by gift and purchase and that of Far-Eastern textiles by the purchase of five representative brocades. The study collection has received several useful gifts and is in constant demand by students of design.

During the year 606 books, 2,443 pamphlets, 624 slides, and 246 photographs were added to the Library. The photograph collection is gradually becoming a valuable aid to research through carefully selected additions, and systematic cataloging.

EDUCATIONAL ACTIVITIES.

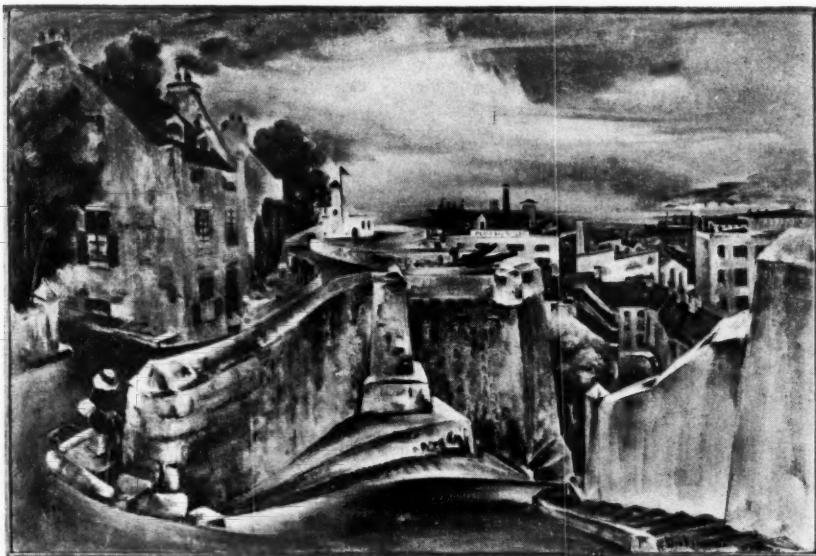
We may point to the work of the Educational Department as one of the significant factors in our increased attendance. The lecture schedule for the year has included Sunday afternoon talks on significant objects in the Museum by



PARK AT HAMPSTEAD

JOHN CONSTABLE

ENGLISH 1776-1837



RAMPARTS, QUEBEC
PRESTON DICKINSON
AMERICAN 1891-1930

members of the staff and Tuesday evening lectures on subjects of general interest in the field of art, many of them given by outside scholars, others by our curators. Semi-weekly classes in the history of art for the College of the City of Detroit have been conducted on Wednesday and Thursday afternoons and numerous special lectures have been given for special groups by previous arrangement.

In addition to these more formal educational activities, this department has met the demands for gallery tours, for the classes from the public schools—several of which by arrangement with the Board of Education are brought to the Art Institute each week—and for ninety-three study clubs and other groups who have come to see the collections under guidance. Apart from serving these special groups which come by appointment, regular gallery tours have been given for the general public on Tuesday afternoons and Friday eve-

nings and during temporary exhibitions additional gallery tours were given on Wednesday afternoons. These walk-talks, which bring the visitor directly in contact with the beautiful and significant objects of the museum collection, have been popular and largely attended.

Much has also been done for the art students of the community. The Art Department of the public schools has a scholarship class in drawing on Saturday mornings for honor students chosen in the high schools. The Museum Research Class from the Art School of the Society of Arts and Crafts meets regularly in the Art Institute for the study of design, and classes from the high schools meet frequently for the same purpose. On Friday evenings a free sketch class open to everyone is conducted under the auspices of the Recreation Commission and this has proved very popular and has had a large registration.

The Museum has been open regularly on Tuesday and Friday evenings and to

add to the enjoyment of the public programs of music have been effectively introduced. Mr. Frank Bishop, Curator of Music, has given a series of historical recitals of period music that have at times taxed the capacity of the large auditorium. In addition, a series of organ recitals and chamber music programs has been given on Friday evenings through the co-operation of local and visiting organists and other musicians interested in the furtherance of chamber music.

We append hereto the report of the Detroit Museum of Art Founders Society, whose membership dues and gifts from individuals have been a great aid in building up the Institute's collections.

The purchases and gifts of individual members, amounting this year to \$196,-986.12 were particularly appreciated when the Art Institute's fund for purchases was so limited. Respectfully,

THE ARTS COMMISSION,

EDSEL B. FORD,
President.

ALBERT KAHN,
CHARLES T. FISHER,
JULIUS H. HAASS.
Commissioners.

W. R. VALENTINER,
Art Director.

CLYDE H. BURROUGHS,
Secretary.



TRUTH
FRENCH XVIII CENTURY



MERCURY
FRENCH XVIII CENTURY

ANNUAL REPORT OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY FOR THE YEAR 1930

January 23, 1931.

To the Members of the Detroit Museum
of Art Founders Society.

Ladies and Gentlemen:

The part played by the Detroit Museum of Art Founders Society in the growth of the museum collections assumes a new importance in times like these when the city authorities, because of the exigencies of the financial situation, are unable to make liberal provision for the normal city activities, of which the Detroit Institute of Arts is one. By purchase and through the significant gifts of individual members the Founders Society has added to the art collections objects valued at \$196,996.12. From the membership funds of the Society paintings by three world renowned artists were added, *The Head of Christ* by Rembrandt, which was purchased in memory of the great Rembrandt Exhibition held last May; a small but charming portrait of *Lucas Van Uffel* by Anton Van Dyck; and a spirited and colorful sketch of *St. Michael* by Peter Paul Rubens.

Among the noteworthy gifts of individual members may be mentioned the portrait of the *Doge Girolamo Priuli* by Titian which was discovered and presented by our Art Director, Dr. W. R. Valentiner; the Chinese bronze sculpture *Maitreya* and the blue velvet cope of Italian origin of the late fifteenth century presented by Mr. and Mrs. Edsel B. Ford; the charming landscape painting *Jacob and Rachel* by Bartolomeo Estéban Murillo presented by Mr. and Mrs. Truman H. Newberry; the portrait of a young man by Goya and a *Harbor Scene* by Paul Bril bequeathed by Adelaide D. Haberkorn; a collection of French and Flemish laces (44 pieces,

from the seventeenth and eighteenth centuries, presented by Mr. and Mrs. Ernest Kanzler); the terracotta sculpture *Christ Shown to the People* by Giovanni da Bologna presented by Mr. George G. Booth; *The Holy Family* by Dosso Dossi presented by Mr. and Mrs. E. Raymond Field; and a group of nine lithographs by Whistler presented by Mr. Julius H. Haass.

The Loan Exhibition of American Colonial Art which was held in February was accompanied by the concerted effort to strengthen this department of the museum, and through purchases from the income of the Gibbs-Williams Fund and through the gifts of Mrs. Edsel B. Ford, Mrs. Wesson Seyburn, the Society of Colonial Dames, Mrs. Roscoe B. Jackson, Mr. and Mrs. Allan Shelden, Mr. and Mrs. Standish Backus, Mrs. William Clay, Mr. Robert H. Tannahill, Mr. and Mrs. Richard H. Webber and Mr. and Mrs. Lawrence D. Buhl a number of unique pieces of furniture and glass of early American manufacture were added to the Colonial Rooms.

A comparative study of the membership reports for 1929 and 1930 shows a loss in the number of Annual and Sustaining Members. The gross receipts from this source in 1929 was \$85,976.00, while in 1930 it was \$38,771.00. From the Treasurer's report it will be seen, however, that the membership fund was augmented by a number of large cash gifts for specific purposes, bringing the total receipts in this fund for the year up to \$83,871.51. We have also added one large cash bequest during the year from the late Mr. William H. Murphy, the principal of which is to be invested and the income used in the purchase of works of art, according to the discretion of the trustees. During the year we



PORTRAIT BUST
EGYPTIAN MIDDLE KINGDOM

have added four new Life Members whose contributions have exceeded one thousand dollars, namely, Miss Mary Turner, Mr. and Mrs. Truman H. Newberry, and Mr. E. Raymond Field. The Anna Scripps Whitcomb Scholarship of \$1,000.00, administered by the Founders

Society, was awarded by competition in April to Martin Linsted and he is now abroad for study. The Founders Society prize of \$200.00 was awarded in January, 1930, to Victor Vaughan Slocum for his sculpture, *Head of Guy Colt*.

That the members appreciate the privileges provided for them in the way of lectures, musicales and other special events is to be seen in the increased attendance at these various activities. The recurrence of their faces at the various affairs which are given for their benefit indicates that the cultural work of the Art Institute is supported by a large and substantial group of people and that its influence will be increasingly felt in the generations to come.

Respectfully,

BOARD OF TRUSTEES,
DEXTER M. FERRY, Jr.,

President.

CLYDE H. BURROUGHS,
Secretary.

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PURCHASES

January 1, 1930, to December 1, 1930

EUROPEAN ART

Greek

21 Coins, Gold and Silver, I-V Centuries B. C.

Italian

Painting, *Adoration of the Kings*, by Filippino Lippi, 1457-1504.

Painting, *Noli Me Tangere*, by Ortolano, 1467-1525.

Painting, *The Circumcision*, by Parmigianino, 1503-1540.

Sculpture, *Madonna and Child* (Wood) XIII Century, Umbrian.

Flemish

Painting, *The Wedding Dance*, by Pieter Bruegel the Elder, 1530-1569.

Decorative Arts, Filigree Casket, XIII Century.

Dutch

Painting, *A Painter's Atelier*, by Michael Sweerts, c. 1620-1656.

French

Painting, *Portrait of a Young Man*, by Theodore Géricault, 1791-1824.

Painting, *The Village Piper*, by Antoine Le Nain, 1588-1648.

Painting, *Portrait of Marie Joseph Chenier*, by Jean Francois Hue, 1751-1823.

Painting, *Portrait of Billiaud Verenne*, by Jacques Louis David, 1748-1825.

Sculpture, *Mercury* (Lead), XVIII Century.

Sculpture, *Truth* (Lead), XVIII Century.

English

Painting, *The Cock Fight*, by William Hogarth, 1697-1794.

Furniture, Hepplewhite Chair, 1780.

Modern European

Painting, *The Artificial Rose*, by Oscar Ghiglia, Italian, 1876.

Painting, Watercolor, by George Grosz, German, 1893—

Asiatic Art

Bronze, Four Fragments, Persian, Luristan, before 500 C. E.
 Calligraphy, Page of a Koran, Parchment, Mesopotamia, IX Century.
 Calligraphy, Illuminated Manuscript of the Koran on Chinese Paper, Persian, Herat,
 c. 1450 C. E.
 Ceramics, Polychrome Bowl, Persian, Rhages, XII-XIII Century.
 Ceramics, Jug, Persian, XIII Century.
 Ceramics, Tile, Persian, Guebri, XI-XII Century.
 Glass, Bottle, Syrian, Aleppo, before 1321 C. E.
 Sculpture, Mural Bas-Relief, Egyptian, Old Kingdom, 2750-2625 B. C.
 Sculpture, Portrait Bust, Egyptian, Middle Kingdom, 2000-1788 B. C.
 Seal, Cylindrical Agate, Assyrian, c. 2500 B. C.
 Seal, Cylindrical Stone, Assyrian, c. 2500 B. C.
 Seal, Scarab, Glazed Faience, Egyptian, 1411-1375 B. C.

AMERICAN ART*American Colonial*

Painting, Miniature, *Portrait of the Rev. James Everett*, by John Wesley Jarvis,
 1780-1839.
 Painting, Miniature, *Portrait of Hannah Vincent Everett*, by John Wesley Jarvis,
 1780-1839.
 Furniture, Chippendale Style Mirror, Mahogany.

Modern American

Painting, *Portrait of Dr. Horatio C. Wood*, by Thomas Eakins, 1844-1916.
 Painting, *The Ramparts, Quebec*, by Preston Dickinson, 1891-1930.
 Painting, *The Promenade*, by William J. Glackens, 1870—

PRINTS*American*

6 Lithographs by James Abbott McNeill Whistler, 1834-1903.
 2 Etchings by James Abbott McNeill Whistler, 1834-1903.
 2 Etchings by John Sloan, 1871—
 2 Etchings by George Harper, Contemporary.
 Lithograph, *Study*, by Arthur B. Davies, 1862-1928.
 2 Lithographs by Mildred Williams, 1892.
 Dry Point, *Voies de Garage*, by Robert Fulton Logan, Contemporary.
 Drawing, *Box of Chocolates*, by Guy Pene Du Bois, Contemporary.

European

8 French Etchings: by Matthew Maris, Camille Pissarro, Renoir, Edward Manet, Mary Cassatt.

4 French Lithographs: Renoir, Derain.

1 French Drawing: Gromaire.

14 German Etchings (Modern): Beckman, Heckel, Hofer, Kaus, Kolbe, Kollwitz, Lehmbrock, Liebermann, Nolde, Pankok, Sintenis.

9 German Lithographs (Modern): Abbo, Dix, Grosz, Heckel, Hofer, Davis-Kirchner, Kokoschka, Kollwitz, Muller.

2 German Wood Engravings (Modern): Feininger, Schmidt-Rottluff.

1 German Drawing (Modern): *Die Lesende*, Paul Klee.

16 Engravings, *The Small Passion*, by Albrecht Dürer, 1471-1528.

5 Etchings by Rembrandt, 1606-1669.

TEXTILES*Chinese*

5 Brocades, XVIII-XIX Century.

Coptic

19 Fragments, mostly wool tapestry.

Egypto-Islamic

12 Fragments, printed linen, XII-XVI Centuries.

French, Flemish and Italian

1 Brocade, XVIII Century.

1 Needlepoint picture, XIX Century.

Collection of laces and embroideries, 90 pieces, XV-XVIII Centuries.

Persian

2 Sashes, gold brocade, XVIII Century.

GIFTS

January 1, 1930, to December 31, 1930

EUROPEAN ART*Greek and Roman*

Sculpture, Tanagra Figurine, IV Century B. C. Gift of Mr. Walter Bachstitz.
Coins, Silver, Antoninus Pius, Emperor 138-161 A. D. Gift of Mr. J. Hirschfield.

Spanish

Painting, *Portrait of a Young Man*, by Goya, 1746-1828. Bequest of Adelaide D. Haberkorn.

Painting, *Jacob and Rachel*, by Bartolomeo Murillo, 1617-1682. Gift of Mr. and Mrs. Truman H. Newberry.

Italian

Painting, *Portrait of the Doge Girolamo Priuli*, by Titian, 1477-1576. Gift of Dr. W. R. Valentiner.

Painting, *Portrait of a Gentleman*, by Lorenzo Lotto, 1480-1556. Gift of Mr. Axel Beskow.

Painting, *The Holy Family*, by Dosso Dossi, 1474-1542. Gift of Mr. and Mrs. E. Raymond Field.

Sculpture, *Christ Shown to the People*, by Giovanni da Bologna, 1530-1608. Gift of Mr. George G. Booth.

Book Arts, Page from an Antiphonal, XIII Century. Gift of Mr. J. B Neuman.

Flemish

Painting, Sketch, *Portrait of Lucas van Uffel*, by Anthony Van Dyck, 1599-1641. Gift of the Detroit Museum of Art Founders Society.

Painting, Sketch, *St. Michael*, by Peter Paul Rubens, 1577-1640. Gift of the Detroit Museum of Art Founders Society.

Painting, *Christ Crowned with Thorns*, by Juan de Flandes, 1470-1519. Gift of Mr. Jacques Goudstikker.

Painting, *Harbor Scene*, by Paul Bril, 1554-1626. Bequest of Adelaide D. Haberkorn.

Dutch

Painting, *Head of Christ*, by Rembrandt, 1606-1669. Gift of the Detroit Museum of Art Founders Society.

French

Painting, *Aurora*, by Fragonard, 1732-1806. Gift of Wildenstein and Company.

Painting, Watercolor, *Environs de Viverole*, by Jean Baptiste Camille Corot, 1796-1875. Gift of Mr. Albert Kahn.

Painting, Watercolor, *Pres Lignes*, by Jean Baptiste Camille Corot, 1796-1875. Gift of Mr. Albert Kahn.

Painting, Watercolor, *View of Paris*, by Johan Barthold Jongkind, 1819-1891. Gift of Mr. Albert Kahn.

Painting, Watercolor, *The Orchestra*, by Jean Dufy, 1888. Gift of Mr. Edouard Jonas.

English

Painting, *Park at Hampstead*, by John Constable, 1776-1837. Gift of Arthur J. Reyre.

Modern European

Painting, *Man in a Fur Coat*, by Max Kaus, German, 1891—Gift of Mr. Julius Oppenheimer.

Asiatic Art

Sculpture, Maitreya, Bronze, Chinese, 520 C. E. Gift of Mr. and Mrs. Edsel B. Ford.

Ceramics, Crouching Rabbit, Lung-Ch'uan Porcelain, Sung Dynasty, XIII-XIII Century. Gift of Mrs. Walter R. Parker.

Bookbinding, Flap of Book Cover, Persian, Herat, XV Century. Gift of Dr. Aga-Oglu.

Bookbinding, Flap of Book Cover, Persian, Herat, XV Century. Gift of Dr. Aga-Oglu.

AMERICAN ART

American Colonial

Painting, *Portrait of Mrs. Margaret Snelling*, by Samuel N. Waldo, 1783-1861. Gift of Mr. Julius Weitzner.

Furniture, Bombé Chest of Drawers, Chippendale style. Gift of Mrs. Edsel B. Ford.

Furniture, Bed with Toile de Jouy Hangings, Sheraton style. Gift of Mrs. Wesson Seyburn.

Furniture, Gateleg Table, Walnut, c. 1720. Gift of Mrs. Wesson Seyburn.

Furniture, Pair of Mahogany Chairs, Chippendale style. Gift of Society of Colonial Dames.

Furniture, Drop-Leaf Table, Pembroke, Hepplewhite style. Gift of Mrs. Roscoe B. Jackson.

Furniture, Drop-Leaf Table, Duncan Phyfe. Gibbs-Williams Fund.

Furniture, Serving Table, Sheraton. Gibbs-Williams Fund.

Ceramics, Tea Set (39 pieces), Sino-Lowestoft. Gift of William H. Murphy Estate.

Glass, Amber Flask, Mid-Western and Ohio Type. Gift of Mrs. Wesson Seyburn.

Glass, Baptismal Bowl, Stiegel type. Gift of Mr. and Mrs. Allan Shelden.

Glass, Olive Green Glass Bowl, Mid-Western and Ohio Type. Gift of Mr. and Mrs. Standish Backus.

Glass, Quart Pitcher, New York State Type. Gift of Mrs. William Clay and Mr. Robert H. Tannahill.

Glass, Olive Green Glass Bowl, Mid-Western and Ohio type. Gift of Mr. and Mrs. Lawrence D. Buhl.

Glass, Olive Green Glass Flask, Mid-Western and Ohio type. Gift of Mr. and Mrs. Lawrence D. Buhl.

Glass, Pair of Creamers, South Jersey type. Gift of Mr. and Mrs. Allan Shelden.

Modern American

Painting, *Boat Houses, Water Works Park*, by Walter Speck. Mrs. Neville Walker Fund.

Painting, *Landscape*, by Thomas Roach. Gift of Gordon Beer Galleries.

Painting, *Resting at the Woodland Bars*, by William H. Howe. Gift of Mrs. William H. Howe.

Paintings, 19 Landscapes, by Fred W. Henrich. Gift of the Artist.

Painting, Watercolor, *Interior*, by Gari Melchers. Gift of Mr. John Scott.

PRINTS

American

19 Drawings, Pen and Ink, by Fred W. Henrich. Gift of the Artist.

Print, *Mending the Nets*, by Henrietta D. Lang. Mrs. Neville Walker Fund.

11 Prints, *Landscapes*, by Fred W. Henrich. Gift of the Artist.

9 Lithographs by James Abbott McNeill Whistler. Gift of Mr. Julius H. Haass.

French

Drawing, *Landscape*, by Jean Baptiste Camille Corot, 1796-1875. Gift of Mr. Albert Kahn.

Drawing, *The Victoria*, by Constantin Guys, 1805-1892. Gift of Mr. Julius Weitzner.

Lithograph, *Portrait of Emilienne d'Alsucou*, by Henri Toulouse-Lautrec, 1864-1892. Gift of Gordon Beer Galleries.

Italian

Drawing, *Landscape*, by Guercino, 1591-1666. Gift of Lord and Lady Robert Witt.

TEXTILES

American

Serape, Mexican, XIX Century. Gift of Mr. Leon Frank.

Egypto-Islamic

1 Fragment wide tapestry border on green silk gauze, XIII-XIV Century. Gift of Mrs. Thomas D. Russell.

1 Fragment three tapestry borders on linen ground, X-XI Century. Gift of Mrs. Thomas D. Russell.

2 Fragments linen with woven and embroidered inscription, X Century. Gift of Mr. H. Kevorkian.

English

Silk brocade, Spitalsfield, XVIII Century. Gift of Mrs. Willard Barbour.

French and Flemish

1 Printed silk shawl, Early XIX Century. Gift of Mrs. William A. Comstock.

1 Brocade fragment, Late XVIII Century. Gift of Mrs. C. H. Hansen.

A collection of needle- and bobbin-made laces, 44 pieces, XVII-XVIII Century. Gift of Mr. and Mrs. Ernest Kanzler.

7 Pieces of lace (parasols, shawl, collars and lappet), XIX Century. Gift of Mrs. William A. Comstock.

Indo-Persian

1 Shawl, Early XIX Century. Gift of Mrs. William A. Comstock.

Italian

Cope, blue velvet, XV Century. Gift of Mr. and Mrs. Edsel B Ford.

2 Damask fragments, XVII Century. Gift of Mr. Albert R. Louis.

MUSEUM NOTES

The Tuesday evening lecture for February will be given by Dr. William R. Valentiner, Art Director of the Institute, on February 10 at 8:15 o'clock, in the auditorium. Dr. Valentiner's subject will be "Pieter Bruegel, a Painter of the People, and Antonio Moro, a Painter of the Court, at the Time of the Dutch War of Independence." The lecture will be followed by a reception and opening view of the Guelph Treasure Exhibition.

* * *

Among the forthcoming exhibitions, one of the most outstanding will be the exhibition of the so-called "Guelph Treasure," to be shown from February 10 to February 25. This treasure consists mainly of reliquaries and other ecclesiastical objects dating for the most part from the eleventh to the thirteenth century. The pieces shown are among the finest examples in existence of the decorative art of the Romanesque period. There are a few works of Italian and Byzantine craft, but the bulk of the col-

lection was made by the then foremost craftsmen of Germany.

The name, "Guelph Treasure," originated in the fact that it belonged, until recently, to one of the oldest royal houses in Europe—the Dukes of Brunswick-Lüneburg, who trace their ancestry back to the ancient house of Guelph. The Guelphs, originally a noble Allemannic family, first became known in history through Judith Guelph, second wife of the Emperor Ludwig the Pious, son of Charlemagne. Members of the Guelphs were later kings of Burgundy and another branch of the family, dukes of Bavaria. After long struggles with the ruling house of Swabia, they lost their possessions in southern Germany to Emperor Frederick Barbarossa, and Henry the Lion became duke of Brunswick. It was at about this time that most of the objects to be shown were gathered, some of them bearing the inscriptions referring to Henry the Lion as donor. Later on, in the seventeenth century, the dukes of Brunswick became electors and still later kings of Hanover, being thus related to the royal family of England.

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CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

February 10-February 25. Exhibition of the Guelph Treasure.

February 2-February 15. Detroit Chapter American Institute of Architects Honor Award Exhibit.

February 17-March 16. Exhibit of Drawings and Paintings by Diego Rivera.

LECTURES

February 10. "Pieter Bruegel, a Painter of the People, and Antonio Moro, a Painter of the Court," by Dr. W. R. Valentiner, Director of the Detroit Institute of Arts.

SUNDAY AFTERNOONS

Concerts by the Chamber Music Society of Detroit at 3:30 p. m., followed by lectures by members of the staff.

February 1. "Beauties of America on Old Blue," by Marion Leland, Museum Instructor.

February 8. "Romanesque Architecture," by E. P. Richardson, Educational Secretary.

February 15. "The Treasure of the Guelphs," by Adele Coulin Weibel, Curator of Textiles.

February 22. "Famous Animals," by E. P. Richardson, Educational Secretary.

GALLERY TALKS

(Every Tuesday afternoon at 4:00 and Friday evening at 7:30)

February 3 and 6. American painting.

February 10 and 13. Prints.

February 17 and 20. Ceramics.

February 24 and 27. Landscape painting.

During special exhibitions there will be a gallery talk on the exhibit every Wednesday afternoon at 2:00.

MUSICAL PROGRAMS

(Tuesday evenings at 8:30)

February 3. "Schubert," by Frank Bishop, Curator of Music.

February 17. "Chopin," by Frank Bishop, Curator of Music.

(Friday evenings at 8:30)

February 6. The Gunzberg Ensemble, Saint Saens program.

February 13. Organ recital by Parvin Titus of Cincinnati.

February 20. Octet for Four Pianos arranged by Frank Bishop.

February 27. Program for Flute and Piano. John Wummer, Flutist; Mary Linsky, Pianist.

SATURDAY MORNING PHOTOPLAYS FOR CHILDREN every Saturday morning, at 10:00, in the auditorium, **FREE**.